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SOME PHILADELPHIA STUDIOS.

BY ANNE H. WHARTON.

FIRST PAPER.

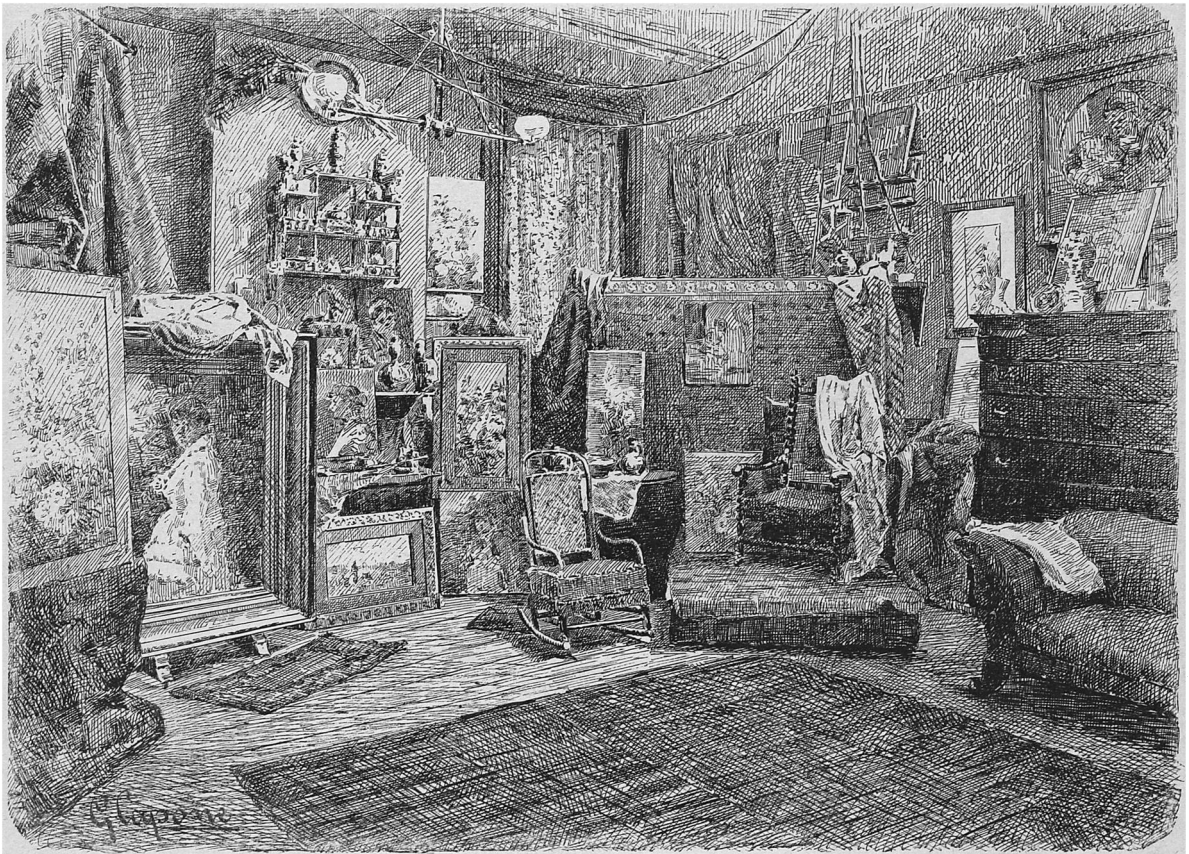
AN idea seems to have spread abroad that there is little art life in Philadelphia, which may be explained by the fact of our art not yet having reached that genial period when the labors of the artists have created for them a leisure which, from old world observation, seems to be the native atmosphere of art. We have no artist-life here, in a certain sense of the word; but of art life, if life means activity and growth, we have an abundant share. Within the last ten or fifteen years, our artists have been going through a period of formative activity, from which some strong work has been evolved. Realism, breadth and freedom have been the watchwords of the new school, to which the grace and ideality that distinguish some of our older artists, are being added. As is natural during a season of "storm and stress," when long revered idols have been rudely dashed from their pedestals, our studios have been *ateliers*, workshops, in the truest sense of the word, and only within a few years has studio decoration begun to take any important place among Philadelphia artists. Of those studios that are not highly ornate, and are

the more probable date. When the late Mr. William Page was looking about for a chair in which to seat his "Shakspeare," he was glad to use this old chair of Mr. Lambdin's, as more nearly approaching in style the period of the great master than anything he could find elsewhere. Over the fireplace hang some shelves of ebony, on which are a multitude of objects of interest, some old Chinese and Japanese carvings and some fine pieces of Majolica. Near by stands a beautiful female torso cast from a Greek marble, young and tender, and alongside of it is the inevitable skull, without which no artist's studio can be quite complete.

Mr. Lambdin now devotes his talents almost exclusively to the painting of portraits, and the exquisite roses, by which he has become so universally known. He explained to us that his idea in making so close a study of the rose was to thus train his eye for the finer appreciation of purity of color in the flesh and diaphanous draperies of children and young girls. He showed us some recent portraits of young ladies, whose dresses were of a creamy white or gauzy pink, very like in transparency and in tint to the exquisite roses on the canvases standing near them. "See," said the artist, "how exactly this picture of the girl, pink, white and flesh color, corresponds with the picture of the roses, every tint and tone in one

late James Suydam and bequeathed by him, with the rest of his collection of pictures, to the National Academy, where it still hangs. The next year produced "The Dead Wife," a large canvas representing a darkened chamber, in which the corpse of a young woman lies upon a bed, beside which kneels her lover, clasping her cold hands in his. At the time of its first exhibition this picture made a great impression, and was among those selected to be sent to the World's Fair, in Paris, in 1865. Mr. Lambdin subsequently exhibited "Reverie," "Ask me no more," "Looking o'er the Happy Autumn Fields," and many others of similar sentimental character, as well as a number of pictures of children. During the years 1868 and 1869 he had a studio in the Tenth Street building, in New York, and while a resident of that city was elected an Academician. On his return from a second visit to Europe, Mr. Lambdin established himself in Germantown, near Philadelphia, where he cultivated with great success the fine roses that bloom upon his canvas, and where often, in summer time, his garden is his chosen studio, where he works amid nature's rich prodigality of beauty and in that outdoor light which artists love.

Miss Cecilia Beaux's studio is ample in its dimensions and convenient in furnishing; and no sketch however perfect, and however full of detail could convey the pleasant light and harmony of color



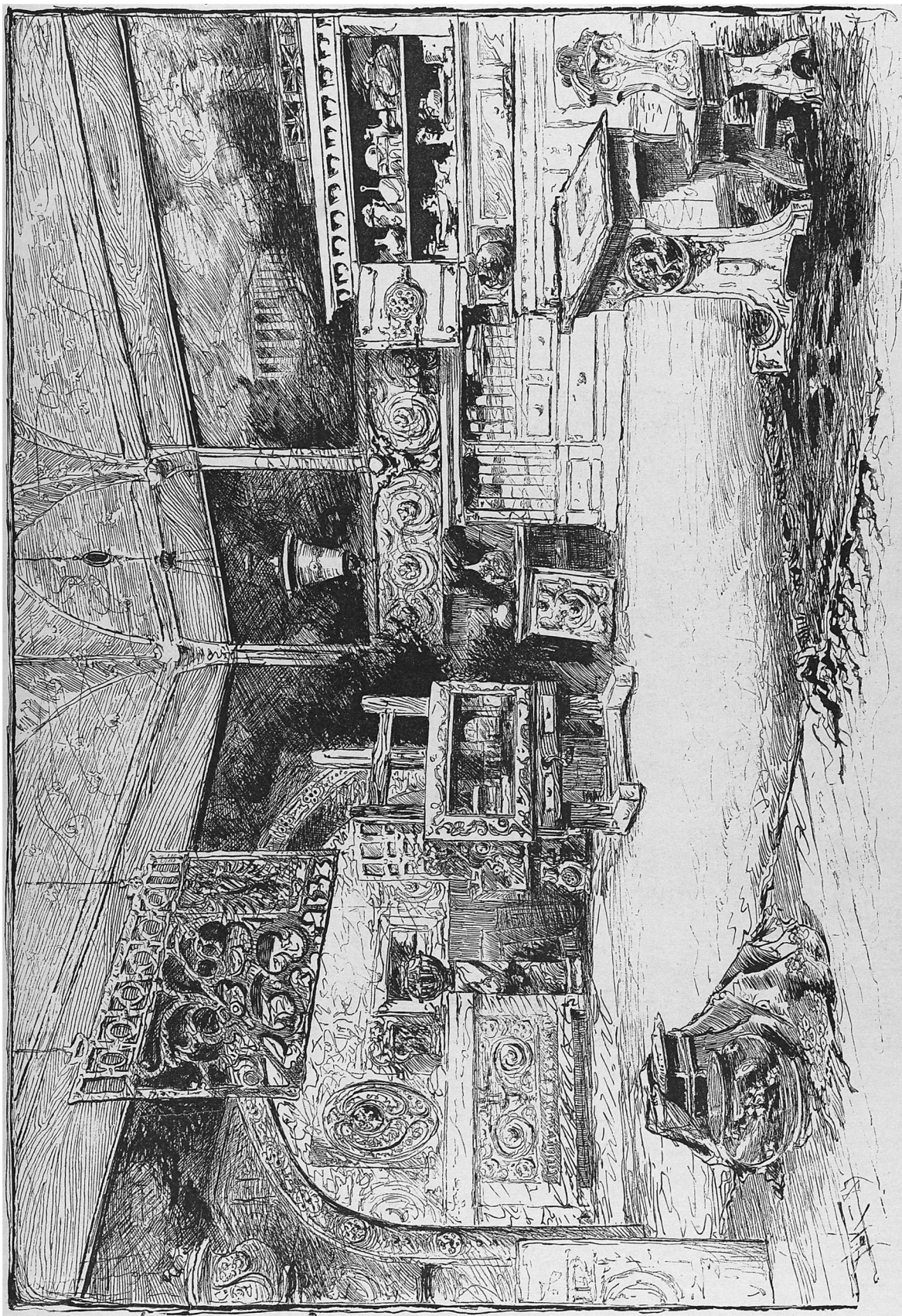
INTERIOR OF STUDIO OF GEORGE C. LAMBDIN.

yet pleasing from their harmony of tone, and fine taste in the choice and arrangement of objects of art and decoration, that of Mr. George C. Lambdin is a notable instance. This studio is in the upper part of the Baker Building, on Chestnut Street above Fifteenth, a room of moderate size, with skylight, and windows looking toward the west. These last are curtained and screened off and are seldom used. The walls are papered with common brown paper, over which are hung curtains of dark material reaching from near the ceiling to the floor. On the walls are some groups of barbarous weapons, some copies from Titian, and a few studies from life. There are several beautiful pieces of old furniture, chests of drawers and tables, but the most valuable thing possessed is a high-backed armchair of dark wood, handsomely carved. This chair belongs to a period anterior to the claw-footed furniture of our ancestors, and has instead legs of twisted wood, upon which the seat is squarely set, with rungs carved in spiral to connect the legs. Upon its back it bears the date 1685; but antiquarians have decided that it is older than that, and that 1640 is

may be matched with a tint or tone in the other." The picture referred to was the original study for the portrait of a very beautiful young lady, exhibited at the National Academy, last Spring, a girl with dark hair and splendid eyes, who stood, with hands full of roses, dressed in a simple slip of white lace over pink.

Mr. Lambdin has painted the portraits of many young Philadelphia ladies, in all of which the roses upon the ladies' cheeks have been "repeated," as the painters say, in the roses in their hands, or ornamenting their dresses. Mr. Lambdin is a Pennsylvanian by birth and has resided all his life in Philadelphia, with the exception of two years spent in Europe and two in New York. He is the son of the well-known portrait painter, Mr. J. R. Lambdin, from whom he received his early training in art. While still young, he went to Europe and studied in Munich, Paris and Rome. On his return he exhibited his first picture in the National Academy of Design, in 1859. The original study of this painting, which was inspired by Shelley's line, "Our sweetest songs are those which tell of saddest thought," was bought by the

that render it attractive. The scheme of the artist has been to make the room sufficiently warm in tone, and yet not bright enough in color to take away from the effect of the pictures, to which all studio decoration should be secondary. Consequently, the shades of the wall and doors are brown and olive, and the hangings and bits of decoration are in dull red and blue, rich brown and drab. This studio contains several screens, which form such an important element in studio furnishing. The arrangement of the one, on the right hand of the room, shows how a sitter can be secluded in one part of the room while a friend is being entertained in the other. This convenience of making a suite of apartments by the artistic partitioning of one, can be appreciated by anyone who has the influx of visitors common to a popular studio. The large screen, on the other side, shuts off a corner of the studio for a dressing room, and is at the same time effective in decoration. The screen is a high one, the frame of plain stained wood, on the back of which is tacked tea-box matting, half way down a brass rod is fastened to the wooden frame, on which a figured curtain is hung. This curtain



is of Japanese calico, dull blue in tone, and being broken with figures, serves to relieve the monotony of the high screen. This can also be done by decorating the matting in black, or in designs in colors. There is a bit of this matting in one corner of the room, ornamented with Japanese decorations in black.

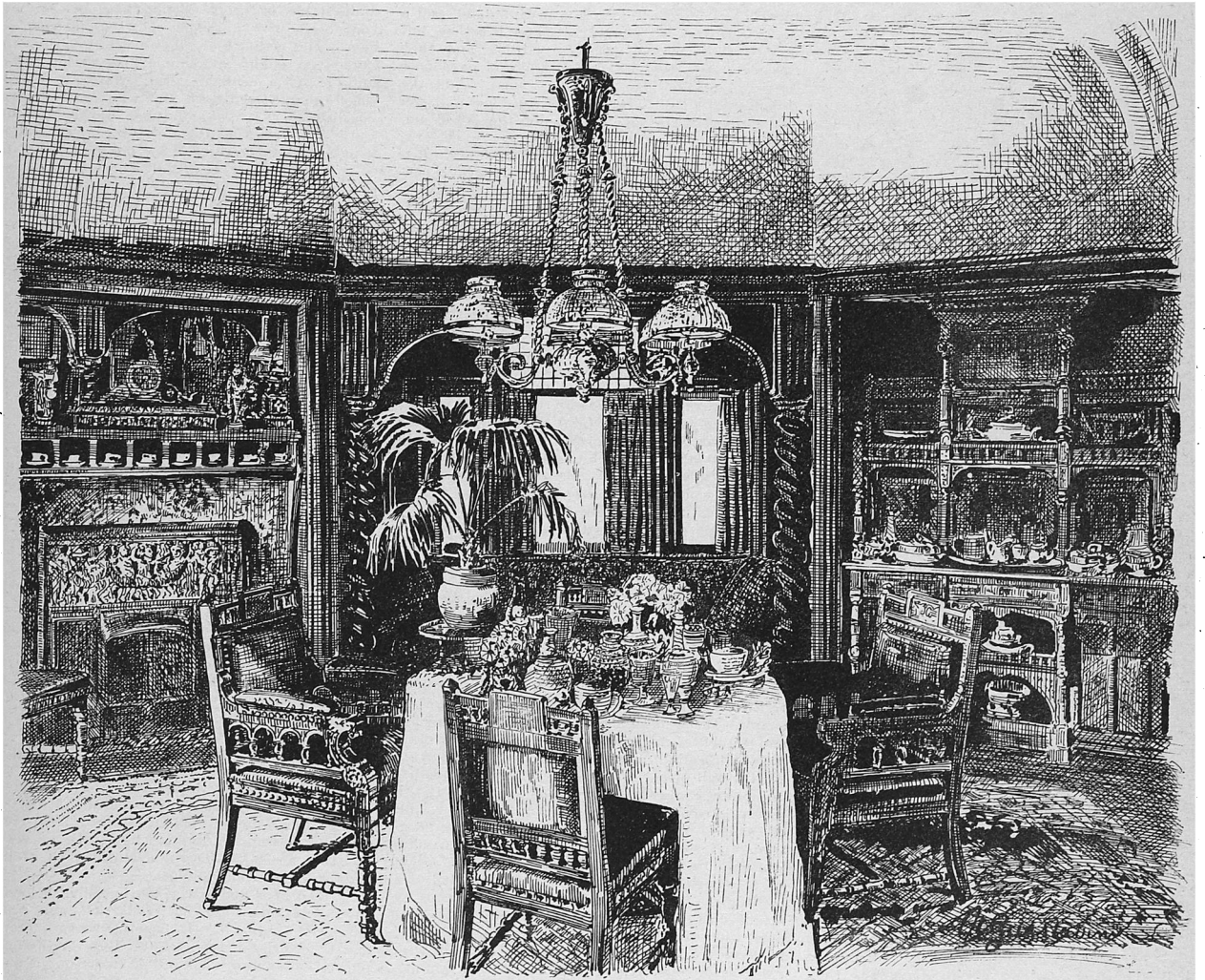
Miss Beaux has two paintings in the annual exhibition of the Pennsylvania Academy of Fine Arts. One is "The Last Days of Infancy," so much admired at the New York Prize Fund Exhibition, last spring. The other is an admirable portrait of an old lady, called "A Quiet Hour." This subject, a difficult one, has been skillfully managed, and there is much fine work in the picture, especially in the face and hands. "The Last Days of Infancy," has recently drawn the Mary Smith Prize, offered by the Academy to resident women artists. This picture, which represents a four-year-old boy sitting in his mother's lap, is admirable in composition and treatment. There is much strength in the drawing, and perfect ease and grace in the pose of both mother and child, who seem to be enjoying, to the full, an hour of happiness in each other's society. The

studied with Mr. Van Der Wielen in drawing from casts, and had three seasons' instruction in the classes which Mr. William Sartain has, within the last few years, held in this city.

Mr. Kirkpatrick's studio is highly effective in decoration, like his own rich pictures of interiors, and is truly an ideal studio. Although this young artist has sent out some beautiful work from his *atelier*, these rooms do not suggest work to one's mind, but rather appeal to us as an harmonious spot in which to spend happy hours of ease, learning art lessons, it is true, but learning them as one learns them in the woods and fields, where the surroundings constantly speak to our sense of beauty, and thus create in us a taste for the true in form and color.

Mr. Kirkpatrick's scheme in color is red and green, the ceiling is red, relieved by a sprinkling of gold figures. The walls are ornamented with a broad band of pictures representing classical subjects, painted in oils, low in tone, green and gray. This band, which seems at a first glance to be simply a frieze, is really composed of a series of studies for future use, each one framed and movable at will, thus combining utility and deco-

room. Two of Mr. Kirkpatrick's characteristic pictures are in the Academy Exhibition, "A Venetian Interior of the Sixteenth Century," and a "Studio Interior." The latter is especially fine in drawing, detail and harmony of color. Perhaps the best example of this artist's style is "In the Museum," which belongs to the Temple Collection of the Academy. There is a glory of color in this picture, which is at the same time so skillfully balanced by cooler and darker tones, that it does not stand out; it rather shines out like sunlight, as, for instance, in the deep arched recess, which is treated somewhat like a window with metal work thrown across it. Blues, reds and browns are employed in the decoration of this recess, but yellow is the prevailing hue, giving the effect of warm light streaming through the metal work. The depth and distance of the recess are well defined, and the glowing color, that lights it up, contrasts well with the cooler tones of the marble pillars and the dark rich shades of the surrounding walls. A gay rug is thrown across the marble floor, on which a group of figures stands. Mr. Kirkpatrick is a student of the Bavarian Royal Academy at Munich, where he studied with Professors Strach-



DINING-ROOM IN COUNTRY HOUSE.

abandon of the child's attitude is perfect, as he stretches out his sturdy legs with no thought of the future, while upon the mother's face rests the shadow of what those same long legs proclaim, that he is fast outgrowing the happy period of babyhood. The coloring of this picture is fine, all its tones are harmonious, the flesh tints are lifelike and the textures well defined. Aside from its beauty, it is valuable as an illustration of some of the artist's best characteristics, fidelity, breadth and a fine appreciation of the values of colors, which are combined with a certain delicacy of treatment, which, like many other gifts than that of which the Latin poet wrote, is "born, not made."

All Miss Beaux's art education has been acquired in Philadelphia. Her first drawing lessons, as a young girl, were in the studio of Mrs. Janvier, then Miss Drinker. She afterwards

ration in a most ingenious manner. Below the band of pictures is a much narrower band of polished red wood, carved and finished with brass bosses. Under this are the low book cases, which are rendered charmingly irregular by the introduction of several drawers. These, in common with the larger pieces of furniture in the room, are light in color, while the rug, that is spread on the floor, is gray and red. The banner screen, which is hung across the arch, as seen in the accompanying sketch, is copied from an old German sign, in Nuremberg. This presentment is of metal, treated in such a manner as to represent the original, which is of copper. Mr. Kirkpatrick says that it is very decorative and not expensive.

Elkington reproductions, shields, tankards, lamps, pots, plaques, and bits of drapery and veiling add variety and color to this beautiful

uber, Seitz and Barth, in their several specialties. Here he carried off a medal of the first class. Mr. Kirkpatrick has recently made a series of color studies for the plates of the interior of Mr. Vanderbilt's new house, on Fifth Avenue. These plates were sent to Paris, where they were reproduced and printed.

SYMBOLICAL statuary has always ranked the highest. An exquisite piece, cut from one block of marble, represents a chair, the upper bar mended with twine, a flapped hat hung at the angle of back, a pair of boots thrown down on the seat, a tool-chest beneath, this being a mortuary erection to a youth by his parents. Rude as are the materials, sculpture here fulfills its office, and reaches the sentiments desired to be expressed by the sculptor.